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The Musical Interpretation of *Pisaan* Lampung: A Novel Approach to Teaching Oral Literature

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Abstract: This study explores the musical interpretation of *Pisaan* Lampung as an innovative approach to teaching oral literature. *Pisaan* Lampung, a traditional form of oral literature from Lampung, Indonesia, holds significant cultural value and is enriched with musical elements. However, its musical dimensions should be more utilized in educational settings, limiting its full pedagogical potential. A total of four *Pisaan* performers were selected for this study. These performers were interviewed and observed in their natural performance settings, emphasizing their musical delivery. The interviews and observations were conducted without introducing any specific musical scales, allowing the researchers to capture the performers' authentic expressions and stylistic nuances. The musical analysis focuses on scale, melody, intonation, expression, dynamics, and central tones. The findings reveal that the musical analysis of the vocal melodies in *Pisaan* Lampung, directly recorded from its performers, exhibits a pentatonic scale closely resembling the Javanese gamelan scale used in Javanese karawitan. This pentatonic structure underscores the deep-rooted cultural connections between the musical traditions of Lampung and Java, highlighting the shared tonal heritage across these regions. Furthermore, the study identifies an instructional design paradigm that uses the pentatonic scale as the fundamental framework for teaching Lampung oral literature. The scale-based pattern produced by this study provides educators with a practical tool for improving the learning experience and deepening students' connection with Lampung's rich cultural heritage.

Keywords: *Pisaan*, Music Education, Oral Literature, Lampung Culture.

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Introduction

Oral literature constitutes a significant and diverse element of the cultural heritage of the Nusantara, encompassing Indonesia (Braginsky, 2022; Brakel-Papenhuyzen, 2011; Effendy, 2021; Engelenhoven, 2024; Knappert, 2011; Ridwan & Wahdian, 2017; Santosa et al., 2021; Shabrina et al., 2022; Syam et al., 2024). As a form of cultural expression transmitted across generations, oral literature embodies linguistic richness and preserves distinct local traditions, beliefs, and identities. This form of literature includes various genres such as folklore, myths, legends, rhymes, poetry, and traditional songs, which are disseminated throughout the different regions of the Nusantara. However, the existence of oral literature is increasingly threatened by the rapid pace of modernization and social change (Syam et al., 2024). Globalization, modernization, and the pervasiveness of popular culture have led to the marginalization of these oral traditions, placing them at risk of extinction (Mardiah, 2022; Nahak, 2019). This critical situation necessitates concerted efforts to preserve and enhance oral literature to ensure its continued relevance within the evolving landscape of contemporary society.

A commendable strategy for perpetuating oral literature resides in its transmutation into the written word. This method transcends mere archival purposes, functioning as a catalytic agent for amplifying comprehension and cultivating reverence for this cultural opulence, particularly among the youth (Ariyani et al., 2023). By encapsulating oral traditions within the permanence of textual form, the intricate values and philosophies inherent in these narratives are preserved and rendered susceptible to rigorous and nuanced examination. Furthermore, a musical approach offers substantial potential in preserving oral literature. In Indonesia, many forms of oral literature are not solely dependent on linguistic elements but also incorporate musical components as a means of transmission. For example, folk songs and rhymes often feature distinctive rhythms and melodies that enhance the delivery and aid in retaining and internalizing the conveyed messages. Within a musical approach, oral literature can be revitalized and made more appealing and accessible to society, particularly the younger generation (Ariyani et al., 2023; Ariyani & Hidayatullah, 2021). This approach also provides opportunities to integrate elements of oral literature into various modern music genres, thereby broadening its appeal to a broader audience. In conclusion, integrating both written and musical approaches in preserving oral literature represents a strategic endeavor to ensure this cultural heritage's survival and continued evolution (see:Foley, 1986; Treitler, 1981, 1982). Such efforts are essential not only for the revival of oral traditions and the sustenance of cultural values but also for the enrichment of national identity, deeply rooted in the rich cultural heritage of the Nusantara.

Oral culture pertains to the spoken and sung elements, while aural culture encompasses what is heard and understood. Both are essential for the successful transmission of cultural knowledge, as oral and aural practices are almost invariably intertwined within most societies (Patterson, 2015). In the context of this discussion, aural culture refers to the integration of these elements and is intrinsically linked to the concept of aural tradition Patterson continues that it is important to distinguish between oral transmission and oral tradition. Oral transmission generally denotes the fundamental process of conveying information—specifically, in this case, oral

literature—through both oral and aural channels. Oral transmission is the most advanced way, which many people believe is antiquated, but it is still utilized today in music, language, tradition, and culture. In short, oral transmission in oral literature. This oral culture, which is technically tied to music, must be pushed to scholars of both music and oral literature since it is critical to discuss additional aspects of music as the primary supporting element of oral literature. This viewpoint, which also corresponds with Patterson's, will be discussed in this paper as a novel approach to learning oral literature, particularly in Lampung.is, technically speaking, closely related to the musical elements that make it up.

Pisaan Lampung, as a form of oral literature, is rich with musical elements and has been an integral part of the cultural heritage of local societies. This form of literature, transmitted orally through generations, often incorporates rhythm, melody, and other musical components that enhance the storytelling experience. Such elements not only serve to engage listeners but also play a crucial role in the memorization and preservation of these narratives. Niland (2007) reinforces that art (music) has its storytelling power, develops musical stories, and uses the symbol system in music for learning. Despite its deep cultural significance, the pedagogical potential of *Pisaan* that integrates musical elements still needs to be explored, particularly in formal educational settings. While there is growing recognition of the importance of preserving oral traditions, there needs to be a noticeable gap in the application of these traditions within modern teaching methodologies. Many *Pisaan* teachers in Lampung continue to rely on traditional techniques for teaching literature, frequently disregarding the dynamic and engaging qualities that oral reading combined with music may provide.

However, the utilization of oral literature, including *Pisaan*, with musical elements as a pedagogical tool is still in its infancy. Ross (2013) contends that the features of music learners who read (notation) and listen can be applied to other modes of learning (including oral literature) to elevate levels of cognitive-affective interplay. Music, as a universal language, has a socio-cultural aspect in which individuals who participate in oral traditions and oral literature establish significant relationships with one another (Chuma-Udeh, 2014). More comprehensive research and awareness regarding its effectiveness in educational contexts are needed. This gap underscores the need for further exploration and development of teaching methods that leverage the musical aspects of oral literature. By doing so, educators can not only preserve these valuable cultural expressions but also make the learning experience more immersive and impactful for students.

This article aims to illuminate the potential of *Pisaan* Lampung (as oral literature) with musical elements as a novel and effective teaching method. That is to say, by incorporating these elements into the curriculum, educators can enhance students' engagement, improve their information retention, and foster a deeper appreciation for cultural heritage. Moreover, it seeks to address the current lack of awareness and research in this area, providing a foundation for future studies and practical applications in the field of education.

Review of Literature

Patterson (2015) engages in a discussion regarding misconceptions surrounding oral transmission, which subsequently affect the sustainability of research and definitions related to oral transmission, thereby altering people's perceptions of both ancient and contemporary oral traditions. Patterson aims to demonstrate the continued relevance of these traditions in the present, particularly in the context of late modernity, while also exploring evolving perspectives on oral traditions over time. The concept of integrating oral and aural traditions is then examined. Oral culture pertains to spoken and sung expressions, whereas aural culture involves what is heard and comprehended. Both elements are essential for effective transmission, and the concurrent presence of oral and aural methods is a common feature across most societies, including in Indonesia, particularly in Lampung. The oral traditions and transmissions that are still preserved by specific Indigenous communities today serve valuable purposes. Therefore, the promotion of the integrated concept of oral and aural traditions is imperative, especially within any local cultural context. Building on this discussion, the current study aims to advocate for the acknowledgment of oral and auditory traditions in the framework of oral literature. Oral literature, which has traditionally been passed down orally, contains musical aspects that can be viewed as an alternative teaching strategy. Although the qualities of oral literature are communicated and passed down through oral communication (Okpewho, 1992), each location has distinct methodological practice trends.

Scholars have conducted previous studies on Lampung oral literature, including Wayak (Armina, 2019), *Pisaan* (Ariyani et al., 2023; Ariyani & Hidayatullah, 2021; Azmiyati et al., 2018; Fuad et al., 2000), Kias (Syahrial, 2019), Hahiwang (Parangu & Salim, 2018), Warahan (Nazaruddin et al., 2022), Pepaccur (Ratnaningsih, 2020), Syaer (Roveneldo & Isnaeni, 2022), Segata (Sutarno & Diana, 2021), and Nyambai (Erika Oktora et al., 2020). Scholars agree that storytelling-based oral literature is crucial to the lives of the Lampung people, possesses significant pedagogical value, and warrants further development and dissemination. Although oral literature has been a part of many indigenous cultures and societies, its chronological development remains necessary today. Sometimes, it even borrows the prominence of other approaches, such as music, in its transmission. Gray (1971) emphasizes that one of the hallmarks of oral literature is significant repetition related to rhythmicity, which is an essential aspect. Dorri et al. (2021) also advocated music as a means for learning and memorizing Persian poetry's metrical lines over time. His research seeks to eliminate challenges and hardships in learning prosody by modernizing learning methods and incorporating musical substance (see also: Kuyper, 2020). The proposed approach may accomplish two objectives: facilitating learning while enjoying the process and empowering long-term recall of Persian metric lines. Wiebe (2013) also emphasizes that music can reinforce and accelerate oral language acquisition; its support is an essential aspect of oral literature. This research builds on the compilation of evidence supporting music's inclusion in the acquisition of oral literature and related languages.

Lampung Oral Literature

Cultural components are expressed in various ways, including written knowledge systems like literature. Literature is generally a form of expression that frequently employs beautiful language. Furthermore, cultural expressions also take the form of oral traditions like folklore. Oral literature acts as a mirror through which cultural values are reflected since it is infused with local values. Oral literature can be used to identify and investigate all other cultural aspects. The Lampung people possess a rich tradition of oral literature that encapsulates their way of life and modes of interaction. Literature is an important part of daily life in Lampung, and it is included in all major activities. This cultural element comprises religious rites and other important rituals. (Ariyani & Liana, 2018). Lampung oral literature is typically anonymous because it is delivered verbally. Lampung oral literature is frequently performed spontaneously during specific activities as part of Lampung people's expressiveness. For example, consider the *nebak appong* function, which welcomes guests (Ariyani & Liana, 2018).

Aside from being performed in daily activities, Lampung oral literature has begun to be introduced through other media, including television, radio, mass media, and the increasingly popular YouTube channel (Ariyani & Hidayatullah, 2021). Lampung oral literature serves several purposes, including: (1) as a medium for expressing feelings and thoughts that reflect Lampung people's values and behavior; (2) as a unifying tool between Lampung ethnic groups; (3) as part of Lampung language and literature studies; (4) to motivate its people with good values; and (5) as an educational tool (Sanusi, 1994). Lampung oral literature was once a part of the daily lives of the Lampung people. Oral literature was frequently repeated in the garden while working to greet guests during Lampung traditional celebrations.

Since 1976, numerous attempts have been made to catalog Lampung's oral literature. A large number of books and manuscripts have been collected from different locations and languages in Lampung. However, these endeavors still require significant funding and additional data collection. Inventorying is critical for safeguarding the long-term viability of Lampung oral literature. The study of oral literature provides insights into the unique social institutions and facts that are central to Lampung society. Bukri et al. (1978) contend that Lampung oral literature can be categorized into prose and poetry based on its form. Lampung prose predominantly includes legends, myths, and fables, while its poetry is characterized by forms such as *pantun*, texts, and *Pisaan* (Achyar et al., 1986). Sanusi (2000) further classifies Lampung oral literature into five categories: (1) proverbs; (2) riddles; (3) incantations; (4) poetry; and (5) folklore. Within the Lampung Pepadun tradition specifically, there are five distinct types: Sesikun/Sakiman (proverbs), Seganing/Teteduhan (riddles), Memang (incantations), Warahan (folklore), and poetry (Pertiwi et al., 2017; Rosmana, 2010). According to Ariyani & Liana (2018), Lampung oral literature is divided into numerous categories: Hahiwang, Pepacur, Bebandung, Warahan, Wayak, Dadi, Bebalas pantun, and *Pisaan*.

Pisaan is a Lampung culture or custom passed down orally from generation to generation, taught and learned through vocal media and verbal discussion. *Pisaan* is a type of oral poetry, chanted poetry, or accompanied poetry. It is also a type of literature with various positive values. Positive values in a satra are related to morals, ethics, and

knowing the Lord (Sudjiman, 1986). Lampung poetry is a literary work in which poets express their thoughts and feelings imaginatively. It is created by focussing all of the power of language on the physical and inner structure of the Lampung language. The inner structure comprises topic, flavour, tone, and message. The physical structure comprises diction, imagery, concrete words, majas, versification (rhyme, rhythm, and metre), and poetic typography (Azmiyati et al., 2018).

Pisaan is an essential component of Lampung oral literature and has a unique structure that distinguishes it from other types of literature. The piston's structure can be examined from two scientific perspectives: linguistic (phonetic) and musical. The language aspect includes pronunciation, intonation, and distinctive grammatical traits, whereas the musical aspect includes the melody, rhythm, and scales used. *Pisaan* is a synthesis of these two viewpoints, incorporating both language and musical components. *Pisaan*, as a message poetry, may be difficult for the younger generation to comprehend textually. Unlike lyrics or tunes in music, the sentences can be easily understood and accepted. This circumtance is also one of the reasons why the younger generation is hesitant to explore regional literature. In poetry, regular texts are musicalized (see: Salad, 2015). *Pisaan*'s poem already incorporates musical components that can be heard. Tonality (a term for scales in music theory) is commonly heard in chanted *Pisaan* texts and includes tone and rhythm (Ariyani & Hidayatullah, 2021).

Method

This qualitative study was undertaken through two principal phases. The initial phase encompassed the recording of performances by four *Pisaan* Lampung artists, who were randomly selected from various regions and identified as members of the Pepadun tribe. The recorded material was subsequently analyzed to explore fundamental musical elements, including scale, melody, intonation, expression, dynamics, and central tones, which were randomly observed across different performers. A musical framework was utilized to analyze the recorded vocal expressions of the *Pisaan* performers. To acquire reliable musical data, a series of transcription techniques were employed, including recording, scale identification, notation writing, synchronization of rhyme and stanza, and subsequent analysis (Ariyani et al., 2023, p. 3). The recorded audio data was processed with the Digital Audio Workstation (Cubase) and the Tony-melody application. The sound quality was critical during playback with Cubase, and the recordings were played multiple times to ensure precise transcription into Western musical notation. The discovered melodies were examined for scale and matched with specified center tones. In the first trial, we matched the melodies to the G major scale (1#), where the melodic patterns tended to converge. The notation was recorded and compared to subsequent performances after establishing the scale and transcribing each note. After identifying the performers' scales and melodies, the scale patterns and melodic contours were synthesized and examined (Figure 1).

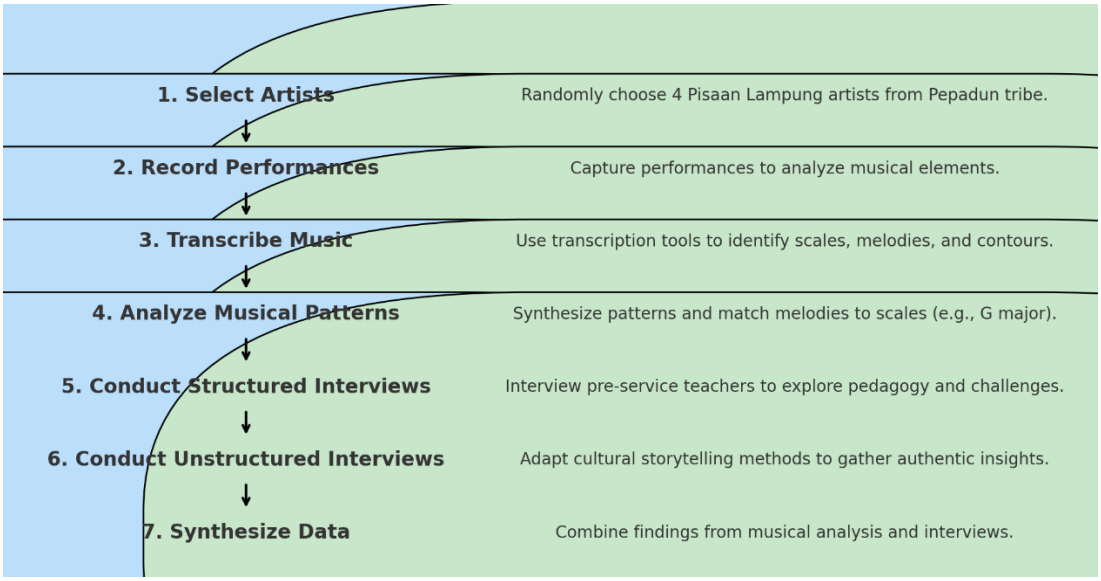


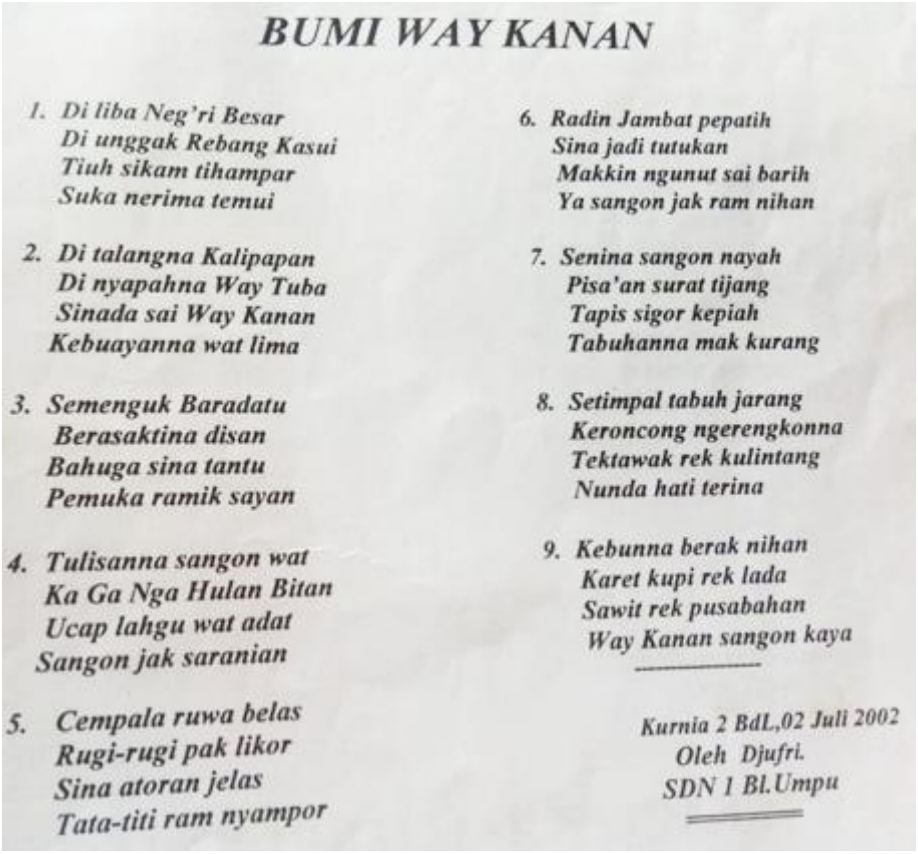
Figure 1. Research Process

The second phase involved conducting comprehensive interviews with pre-service teachers who are engaged in teaching the Lampung language and concurrently teaching in the *Pisaan* tradition. The objective of these interviews was to obtain a deeper understanding of their pedagogical approaches and their comprehension of the *Pisaan* performance tradition. Informants were asked a series of questions on how they acquired *Pisaan*, what hurdles they encountered, and how their musical knowledge, gained via listening, assisted them in mastering *Pisaan* swiftly and efficiently. Listening experiences became the primary emphasis of the second stage of data collection, particularly those related to the performers' musical experiences while researching Lampung's oral literature. Unstructured, informal interviews were additionally employed in the research to elicit unforeseen findings (Vanderstoep & Johnston, 2009). This interview approach was specifically adapted to align with the cultural characteristics of the informants, who are indigenous to the studied community. These informants typically tell stories about what happened instead of giving direct answers to inquiries, which results in honest and organic information.

Results and Discussion

Pisaan as Text

Each *Pisaan* performer usually has a text he wrote or inherited from his ancestors. Although it is referred to as "oral literature," they do not do it orally. Instead, they read the *Pisaan* text in front of the audience. *Pisaan* texts usually contain guidance for the younger generation, reflections on life, memories, themes of love and affection, life philosophies, and messages addressed to specific individuals or events. These events may include noteworthy happenings, such as a city or province's anniversary, and significant events that are remembered collectively by the population, such as earthquakes or floods.



BUMI WAY KANAN

1. Di liba Neg'ri Besar
Di unggak Rebang Kasui
Tiuh sikam tihampar
Suka nerima temui

2. Di talangna Kalipapan
Di nyapahna Way Tuba
Sinada sai Way Kanan
Kebuayanna wat lima

3. Semenguk Baradatu
Berasaktina disan
Bahuga sina tantu
Pemuka ramik sayan

4. Tulisanna sangon wat
Ka Ga Nga Hulan Bitan
Ucap lahgu wat adat
Sangon jak saranian

5. Cempala ruwa belas
Rugi-rugi pak likor
Sina atoran jelas
Tata-titi ram nyampor

6. Radin Jambat pepatih
Sina jadi tutukan
Makkin ngunut sai barih
Ya sangon jak ram nihan

7. Senina sangon nayah
Pisa'an surat tijang
Tapis sigor kepiah
Tabuhanna mak kurang

8. Setimpal tabuh jarang
Keroncong ngerengkonna
Tektawak rek kulintang
Nunda hati terina

9. Kebunna berak nihan
Karet kupi rek lada
Sawit rek pusabahan
Way Kanan sangon kaya

Kurnia 2 BdL,02 Juli 2002
Oleh Djufri.
SDN 1 Bl.Umpu

Figure 2. A *Pisaan* text with seven syllables (Ariyani & Hidayatullah, 2021)

Pisaan performances have become increasingly infrequent as the number of performers has declined, with the majority of them being veterans who have since died. As a result of this decline, *Pisaan* is now less commonly used for special occasions or events. While *Pisaan* is still occasionally performed during traditional ritual events, its general presence in Lampung has decreased significantly. Furthermore, *Pisaan* has not been included in official schooling or institutional curricula as a collective cultural activity. Specific pronunciation patterns and syllabic structures characterize the structure of *Pisaan* texts. For instance, each stanza typically consists of seven to eight syllables per line (Figure 2). Each *Pisaan* text contains advice and deep reflections intended for the audience or the local community, particularly those who adhere to the Lampung philosophy of life, including Pi'il Pesenggiri. The Lampung community regards *Pisaan* as a guide to life imparted by elders to the younger generation (Table 1).

Tabel 1. *Pisaan* Text and Meaning

***Pisaan* Text**	**Meaning**
Hurik unggak dunia	Life in this world
Dang sangka makdok bangga	There is nothing to be proud of
Ingokkon sai kuasa	Remember the almighty power
Walau dilom lapahan	Even though on the journey

Pisaan texts generally consist of seven or more syllables (Table 2). In a text written by a *Pisaan* performer encountered during the interview, there are patterns of syllables centred on one distinctive form.

Table 2. Syllables in *Pisaan* Text

Hu	rik	ung	gak	du	ni	a
(1)	(2)	(3)	(4)	(5)	(6)	(7)
I	**ngok**	**kon**	**sai**	**ku**	**a**	**sa**
(1)	(2)	(3)	(4)	(5)	(6)	(7)

Syllabification

During the recording process, *Pisaan* performers produced varied pitches, although they all adhered to the same pentatonic scale. Even without the aid of a tuning device, they demonstrated an inherent ability to perceive their fundamental notes and possessed an intuitive understanding of their frequencies. The audio frequencies were transposed onto a musical staff to visualize the recorded melodic patterns. This procedure involved using a keyboard and guitar tuned to A=440 Hertz with twelve-tone equal temperament for manual transcription. According to the standard tuning, the pentatonic scale comprises the notes C# - D - E - G# - A with intervallic 12 - 1 - 2 - 12 patterns. The melodic patterns produced by the four female vocalists displayed similar measurements. Based on the sound frequencies of the four *Pisaan* vocalists, the scale exhibits a consistent pentatonic pattern. Following the interviews, the lyrics or texts of the *Pisaan* were provided by the informants and transcribed into three stanzas as follows.

Table 3. *Pisaan* Texts

***Pisaan* text**	**Meaning**
Tabikpun nabik tabik *Mahappun ngalimpugha* *Terhadap di sai ghamik* *Penghwatin sai wat dija*	Excuse me, Sorry for all who praise To all Custom balancer, the king is here
Cutik siji pesan buya *Kuti Ghua kak bekeluarga* *Ibadah dang sampai lupa* *Piil keluarga gham jaga*	A little message from parents You two are already married Do worship do not forget Family pride is maintained
Ganta nayah ceghita *Anak lupa di hulun tuha* *Cawa tian jaman kak bida* *Dusa jadi biasa*	Now many stories Children forget their parents They say the times are different Sin becomes ordinary

(Ariyani et al., 2023)

Table 4. Identification of *Pisaan* Syllabification

***Pisaan* lyrics**	**Syllabification**	**Number of syllables**
Tabikpun nabik tabik	*Ta-bik-pun na-bik ta-bik*	7 syllables
Mahappun ngalimpugha	*Ma-hap-pun nga-lim-pu-gha*	7 syllables
Terhadap di sai ghamik	*Ter-ha-dap di sai gha-mik*	7 syllables
Penghwatin sai wat dija	*Peng-hwa-tin sai wat di-ja*	7 syllables
Cutik siji pesan buya	*Cu-tik si-ji pe-san bu-ya*	8 syllables
Kuti Ghua kak bekeluarga	*Ku-ti Ghu-a kak be-ke-lu-ar-ga*	9 syllables
Ibadah dang sampai lupa	*I-ba-dah dang sam-pai lu-pa*	8 syllables
Piil keluarga gham jaga	*Pi-il ke-lu-ar-ga gham ja-ga*	9 syllables
Ganta nayah ceghita	*Gan-ta na-yah ce-ghi-ta*	7 syllables
Anak lupa di hulun tuha	*A-nak lu-pa di hu-lun tu-ha*	9 syllables
Cawa tian jaman kak bida	*Ca-wa ti-an ja-man kak bi-da*	9 syllables
Dusa jadi biasa	*Du-sa ja-di bi-a-sa*	7 syllables

(Ariyani et al., 2023)

The Lampung language is characterized by V-CV-VC and CVC syllabic structures, indicating the absence of consonant clusters. The sounds 'ng' and 'gh' in words such as *ngalimpugha* (Line 2), *ghamik* (Line 3), *ghua* (Line 6), *dang* (Line 7), *gham* (Line 8), and *ceghita* (Line 9) do not represent consonant clusters, as they correspond to the consonantal phonemes /ŋ/ and /ɣ/. Consequently, the vowel-consonant sequences are classified as CV. The following explanation details how this syllabification influences the musical elements. Specifically, chord changes occur at the end of each syllable in the line. The subsequent musical analysis was derived using the standard tuning frequency of A = 440 Hertz.

Table 5. Syllabification of *Pisaan* based on pronunciation

Phonetic symbol	**Vowel-Consonant arrangement**
tʌ-bɪk-pʊn nʌ-bɪk tʌ-bɪk	CV-CVC CVC CV-CVC CV-CVC
mʌ-hʌp-pʊn ŋʌ-lɪm-pʊ-ɣʌ	CV-CVC CVC CV-CVC CV-CV
tər-hʌ-dʌp dɪ sʌj ɣʌ-mɪk	CVC-CV CVC CV-CVC CV-CVC
pəŋ-hʌ-tʌn sʌj wʌt dɪ-dʒa	CVC-CV CVC CVC CVC CV-CVC
tʃʊ-tɪk sɪ-dʒɪ pə-sʌn bʊ-yʌ	CVC-CVC CV-CVC CV-CVC CV-CV
kʊ-tɪ ɣʊ-ʌ kʌk bə-kə-lʊ-ʌr-gʌ	CV-CV CV-C CVC CV-CV-CV-CV-CV
ɪ-bʌ-dʌh dʌŋ sʌm-pʌj lʊ-pʌ	V-CV-CVC CVC CVC-CVC CV-CV
pɪ-ʔɪl kə-lʊ-ɑr-gʌ ɣʌm jʌ-gʌ	CV-CVC CV-CV-CV-CV CVC CV-CV
gʌn-tʌ nʌ-jʌh tʃə-ɣɪ-tʌ	CVC-CV CV-CVC CV-CV-CV
ʌ-nʌk lʊ-pʌ dɪ hʊ-lʊn tʊ-hʌ	V-CVC CV-CV CV CV-CVC CV-CV
tʃʌ-wʌ tɪ-ʌn dʒʌ-mʌn kʌk bɪ-dʌ	CV-CV CV-CV CV-CVC CVC-CV-CV
dʊ-sʌ dʒʌ-dɪ bɪ-ʌsʌ	CV-CV CV-CV CV CVC

(Ariyani et al., 2023)

Music Transcription

Pisaan transcription begins with a recording in a soundproof area to provide a clean spectator sound. Condenser microphones and digital audio equipment (such as the Focusrite Scarlett 2i2 bundle) are utilized for recording crisp and accurate sound. Identifying segments is the next stage of the transcription process. The research team listened to the recording and selected certain performance segments to be transcribed. We chose sections that represented the main musical structure of the *Pisaan*. The following process was the division of sentences or phrases by dividing the segments into sentences or phrases that corresponded to the rhythm and melody of the performer. When spoken or performed by a performer, *Pisaan* texts are typically seven to nine syllables long (Figure 3), with the final note delivered *legato* (a term in music theory for combining two or more notes in a single stroke of sound).

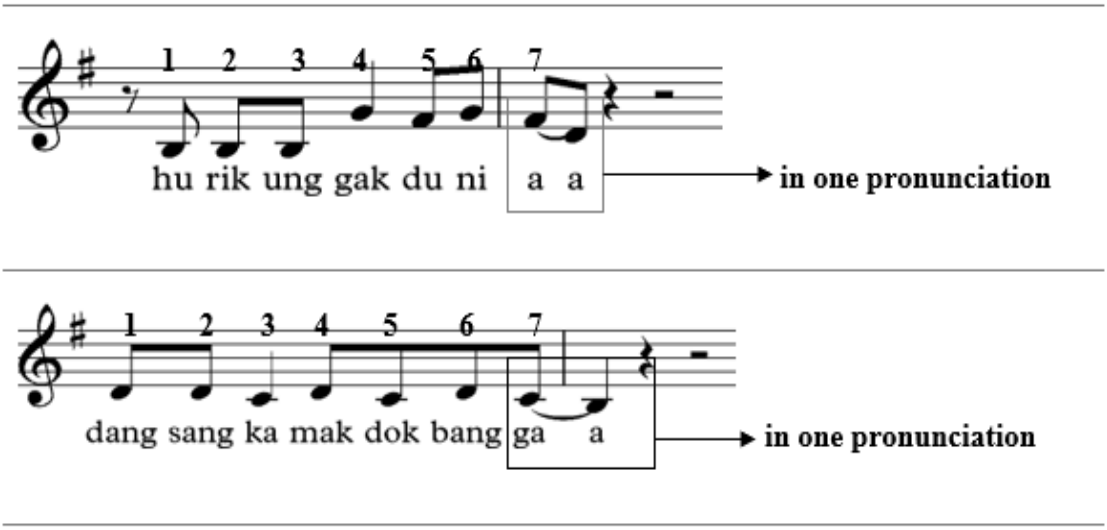


Figure 3. *Pisaan* text syllables in one pronunciation

The pitch identification stage is the most essential. We start by identifying the notes the performer sings using apps or software such as "Tony-melodic transcription" or "Sonic Visualiser" to analyze the frequencies and pitches in the recording. At the pitch scale stage, we determine the pitch scale used in the performance, whether diatonic, pentatonic, or any other relevant scale. Recording intervals and rhythms is done by paying attention to the intervals between notes and rhythms in the performance. The team noted any distinctive rhythmic and interval patterns produced by each performer. The audio recording file with the clef most similar to the original performance will be chosen, as this clef typically correlates to the most prominent core note in a *Pisaan* performance. Music notation is recorded using the Sibelius application in the notation writing step. The primary melody is created using the indicated scales and intervals, with appropriate rhythms added based on the patterns identified in the recording files. Each note was written with quarter-eighth notes, as specified. After repeated listening, the team double-checked the original performance for accuracy. We carefully reviewed each phrase to ensure that the transcription accurately captured the nuances and expressions of the original performer.

To cross-check with the performers, the team asked the original performers to review the transcriptions on several units of analysis, such as the identified pitch scale, melody, and syllables. This stage was essential to ensure that the musical notation reflected their performance. Subsequently, final adjustments were made based on feedback from the performers or reassessments by musicologists or ethnomusicologists. The final process is to save the music notation in an easily accessible digital format (such as a PDF or notation file). The violations are also written up in journal articles and textbooks.

Pisaan has a pentatonic scale similar to the pelog scale in Javanese Karawitan. Besides being written in Western notation, the transcription is written in Chipper. The number of notes consists of five, namely: da (1), mi (2), na (3), ti (4), la (5) (in the pelog-salendro system). Meanwhile, the pentatonic scale can be converted into five notes, including do (1), mi (3), fa (4), sol (5), and ti (7) (in the diatonic system). The scale system is shown in the C major scale in Table 6 and Table 7.

Table 6. Five notes in the diatonic scale system

C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	i

Table 7. Notes in the diatonic system converted into pentatonic

C	D	Eb	F	G	Ab	Bb	C
1	-2 (Db)	3	4	5	6	7	i

Table 8. Transcript in Chipper notation

1	1	1	6	.	5	6	**5**	.	.
Hu	rik	ung	gak		du	ni	a		
5	5	3	.	2	2	2	**2**		
Dang	sang	ka		mak	dok	bang	ga		
1	2	5	.	3	2	2	**2**	.	.
Ing	ngok	kon	.	sai	ku	a	sa		
1	1	1	1		1	1	1		
Wa	lau	di	lom		la	pa	han		

Based on the transcript displayed in Chipper notation, the end of each note in each line (5, 2, 2, 1) it becomes a patterned note at the end of the phrase. Each stanza of *Pisaan* generally consists of four lines and the same syllables. The melodic pattern seen above can be used in other stanzas. So, the core melody of *Pisaan* can only be found in these four lines. After analyzing and identifying the melodic patterns and finally patterning them, the tone scale mapping used to develop the *Pisaan* teaching model using a musical approach has been refined and finalized. In learning *Pisaan*, learners only need to identify the tonic (central tone), the pitch scale used, and how each syllable matches each note's production.

Teaching Method

The method of teaching *Pisaan* using a musical approach can be classified into four learning stages: (1) introduction of basic material; (2) analysis and transcription; (3) creative development and performance; and (4) assessment and reflection on learning. The teacher introduces the basics of Lampung oral literature (*Pisaan*) and the foundational music concepts that will be used in the students' learning. This stage aims to ensure that students understand the essentials of oral literature and traditional music they will study. The teacher explains the concept of oral literature, with *Pisaan* as a primary example. Students listen to an original recording of *Pisaan* (or the teacher may demonstrate it) and discuss its cultural and historical context. This stage is followed by a group discussion to explore the cultural and moral values embedded in *Pisaan*. The teacher also introduces the basics of music, including notation, melody, rhythm, and pitch scale relevant to *Pisaan*. While listening to the recording of *Pisaan*, students will focus on identifying and repeating the melody and rhythm.



Figure 4. Stages of Learning *Pisaan*

The analysis and transcription stage was conducted to allow students to analyze the elements of music and begin to apply notational transcription according to their capacity. Students in groups identify the notes sung in the *Pisaan* recording. They try to imitate the melody with their voices or simple musical instruments or vocals. The teacher shows examples of how *Pisaan* melodies are transcribed into musical notation (Western or Chipper). Students start transcribing the melody of specific segments of *Pisaan*. Melodic instruments, such as guitar, xylophone, or keyboard, are highly recommended at this stage. Each group works on a different section. The groups present their transcriptions and discuss the challenges they face. Students continue to refine their transcriptions with teacher guidance. They begin to add rhythmic elements and dynamics to the notation. In the final stage, students start practicing playing or singing their transcriptions as a group, combining the different parts.

Creative development and performance aims to enable students to apply transcription in creative projects and preparation for performance. After all, *Pisaan* has to be performed, and students understand. Students are free to develop creative interpretations of *Pisaan* based on their transcriptions. This phase can take the form of re-arrangement, development of vocal melodies, or the addition of other creative elements. Each group plans how they will present their work in the performance. Students start practicing for the performance, combining musical elements with visual or narrative aspects to create a complete performance. The teacher provides feedback for final refinement. Before the performance, students do a simulated performance in front of the class. They get a chance to improve the missing parts before the actual performance. After the simulation, each group discussed their experience and

challenges. When it is time to perform, students do a final performance in front of a wider audience, such as students from other classes, teachers, and possibly parents.

Assessment and reflection are the final process of this learning model. This stage aims for students to reflect on their learning experience and be evaluated on their performance and learning process. Teachers provide summative assessments based on students' engagement, collaboration, creativity, and understanding throughout the stages. Assessments may include presentations, transcription results, and performances. Furthermore, students write a reflective essay on what they have learned from the transcription process and the performance. They also discuss the cultural value they gained from *Pisaan*.

In implementing this musical method in *Pisaan* learning, the teacher must understand essential things. First, the teacher must be at least musically literate and able to perform *Pisaan*. This requirement is the minimum standard for any *Pisaan* teacher, even from various vernacular backgrounds. More musical aptitude or *Pisaan* must be needed to limit the amount of information and learning experience available to students. As a result, the implementation of this method must be complemented by support from local government policy to ensure that all *Pisaan* teachers are literate and prepared to teach *Pisaan*. Second, the usage of musical instruments in this class is strongly encouraged. Of course, teachers do not need to be excellent at playing musical instruments; they need to understand the notion of scales and pitch. It should be noted that the musical instruments utilized are relatively easy to obtain and must be readily available at school. Third, pedagogically, incorporating oral literature and music complements the project-based learning approach. Students can collaborate on projects incorporating *Pisaan* and music aspects, allowing them to develop various skills. However, not all students will have equal musical and literary abilities. Teachers must use differentiation tactics to guarantee that each student develops according to their capacities.

Educators face challenges teaching Lampung oral literature due to students' diverse backgrounds, which influence their engagement and comprehension levels. These challenges include diverse musical backgrounds, varying levels of literary knowledge, differences in cultural backgrounds, and the need for varied pedagogical approaches (Table 9). Students' different levels of musical training can impact their ability to engage with the musical aspects of oral literature. Teachers can utilize differentiated instruction techniques tailored to individual musical skills and preferences to address this. Moreover, dispartitions in students' knowledge of literary elements may also result in differences with oral literature. They can monitor literary knowledge using pre-assessments before instruction and get the right plan for their course. Cultural diversity in the classroom may lead to varied interpretations of the material, enriching discussions and posing the potential for misunderstandings. Creating an inclusive environment that encouraging students to share and integrate their cultural perspectives can enhance learning and reduce conflicts. Lastly, the effectiveness of pedagogical approaches may vary among students, necessitating the use of various teaching methods and multimedia resources to cater to different learning styles, such as visual, auditory, and kinesthetic preferences.

Table 9. Teacher challenges in teaching *Pisaan* in formal schools

Challenge	Description	Potential Solutions
Diverse Musical Backgrounds	Students may have different levels of musical training and experience, which could affect their ability to engage with musical aspects of the oral literature (*Pisaan*).	Utilize differentiated instruction techniques to cater to varying musical skills and preferences.
Varying Levels of Literary Knowledge	Students' understanding of and familiarity with literary concepts and structures may vary, potentially leading to disparities in grasping the nuances of oral literature (*Pisaan*).	Incorporate a pre-assessment to gauge literary knowledge and tailor the curriculum to address gaps and leverage strengths.
Cultural Background Differences	Students from diverse cultural backgrounds may interpret the material differently, which could lead to a rich discussion but also potential misunderstandings or conflicts.	Foster an inclusive environment that encourages students to share their cultural perspectives and incorporate these into the learning process.
Pedagogical Approaches	Different students may respond better to different teaching methods (e.g., visual, auditory, kinesthetic), necessitating a flexible and inclusive pedagogical approach.	Employ a variety of teaching methods and multimedia resources to accommodate different learning styles.

In Lampung, pre-service teachers with no experience (fresh graduates) often need a certified track record in implementing *Pisaan* texts, including teaching them to students. This certification frequently comprises structured training programs that provide theoretical knowledge and hands-on teaching experience. This record ensures that these educators are well-prepared to incorporate *Pisaan* into their teaching repertoire and effectively communicate its cultural and musical complexities to their students.

Conclusion

The evolution of Lampung oral literature through *Pisaan* may be utilized as a model in modern education and the global community, allowing local issues to be expressed through the prism of literature and music. *Pisaan* has the potential to be acknowledged as a significant kind of oral literature by cultural communities and policymakers, particularly as cultural awareness in the Lampung community grows daily, both in formal and informal contexts. The ultimate goal of *Pisaan* research, which includes studying syllabic structure, phonetics, and music, is to raise cultural awareness. It is possible to develop this multidisciplinary strategy into a brand-new paradigm for protecting Lampung culture. It will benefit them (the performers and teachers) to investigate how this approach might be received in various educational environments and what challenges might arise. *Pisaan* is an oral literature that lives and thrives in the modern era, and it is increasingly being contextualized as a teaching and research approach with various disciplines (including in this study with music).

An inventive approach examines *Pisaan* as oral literature from a new angle, analyzing it musically and connecting it to the instructional strategies that followed. After developing informally in an illiterate population, *Pisaan* was eventually turned into a show that the general public could enjoy. This concept supports, if not outright, the idea that local information ought to be raised to local wisdom. In addition, this study utilized a qualitative methodology that included semi-structured interviews, recordings, and detailed musical analysis, a novel method replicable for literature and music scholars developing future similar research or continuing research by school teachers in Lampung. This comprehensive approach allows for an in-depth exploration of both the linguistic and musical aspects of *Pisaan*. The people of Lampung who have recorded and perpetuated *Pisaan* through manuscripts should model an approach that every practitioner implements. Through research based on a musical approach, every Lampung community will realize the importance of documentation and data collection efforts that will become the basis of the researchers' analysis later. This article offers an in-depth understanding of the musical elements of *Pisaan*, such as tonality, scale, intervals, and syllabization. This musical analysis is essential to understand how these elements can be used pedagogically to teach the younger generation.

Teachers should adopt an interdisciplinary approach that combines literature and music in *Pisaan* learning. Using musical interpretation, teachers can enrich students' learning experiences and make learning oral literature more exciting and fun. For example, teachers can invite students to read the *Pisaan* text and learn the accompanying melodies and rhythms. Further implication, in the formal school context, teachers should ensure that students are passive recipients and active participants in preserving *Pisaan*. This notion can be done by encouraging students to create their creative works based on *Pisaan*, such as composing new songs inspired by *Pisaan* or performing *Pisaan* in school events.

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